

1848

## Teresa Truffi

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LITH. BY SARDY & MAJOR 117 FULTON ST. NEW YORK.

*DESIGNED BY N. CARROLL FROM SKETCHES BY MISS ATWILL, REPRODUCED BY THE LITHO.*

**Teresa Truffi**

NEW-YORK.

Published by Atwill 201, Broadway.







MODI AH MODI

HEAR, OH HEAR ME,

FINALE

TO THE

OF

TRAGIC OPERA, LUCREZIA BORCIA,

*as Sung by*

SIGNORINA TRUFFI.

*New York, ATWILL, 201, Broadway.*

VOCE

LARGO.

Modi ah m'o . . . di      io nou t'im plo . . ro      per vo .  
 Hear, oh hear me,      I now im plore thee,      Tho' dread  
 ler ser . . bar mi in . vi . . . ta      mille vol . . te al giorno  
 hor . rors here sur . . round      thee, Tho' a thou sand deaths be



ino . . . ro mil . le vol . te mil . le vol . te in cor fe . . . ri . . . ta Per te

fore me, With their horrors with their horrors dread are round me, I en

pre go ah . te co al . me no ah 3 nou vo . . le . . re in cru . . de . .

...treat thee, my pray'r to listen, Ah! why thus cru - el dost thou

...lir be . vi be . vi il rio ve . leuo ah t'af .

prove, Then in safe . ty now drink and save thee, Ah, 'twill

...fret . . . ta deli t'af . . fretta ta pre . . vi . . nir Il tem . po

ev . . er tru . . ly show thy mother's love; The time is



vo . . . la deh ce di . . . ce . . . di deh Caf

fly - ing, Ah, dearest yield thee, oh, let thy

fet . ta il ve . le . . no a pre . ve . . nir deh ce . . di

mothers pray'r thy stub . born heart now move, Ah, dearest

ce . . . di il tem . po vo . . . la ah deh Caf

yield loco thee, the <sup>gva</sup>time is fly . loco ing, oh, let thy

fet . ta il ve . le no apre . ve . nir bevi! cedi! cedi! ah

mothers pray'r thy stubborn <sup>heart</sup> now move, dearest, yield thee dearest, Ah, let thy

cres



fet - ta il - ve - le - no a pre - ve - nir, Si Gennaro bevi ce - di ah <sup>3</sup> del taf <sup>3</sup>

mother's pray'r thy stubborn heart now move, Come Gennaro yield thee dearest, Ah, let thy

*gva loco p*

fret - ta il ve - le - no a pre - ve - nir, **Moderato**

mother's pray'r thy stubborn heart now move.

*f*

Era

'Twas my

d'es - - - soil figlio mi - - - o la mia speme il mio con -

son, my only bless - - - ing, Whom the fu - ry of heav'n ap -



for . . to ei po . tea placarmi Id . di . . o me pa .  
 peas - ing, In his in . . . nocence ad - dress - - ing, That blest

*ff* *p*

rea far pu - ra an - cor o . gni lu . . ee iu lui mie  
 throne my par - don gain'd, Hope for - ev - er has now de -

spen - ta il mio co . . re con esso e mor - . . to Sul mio  
 parted, E'en my fond heart with grief is dy - - ing, On my

## Facile

ca - poil cie - . . lo av - veu - ta il suo stra le pu . . ui  
 head heavns light - ning have dart - ed, On the grov - ling earth while

*f*

Piu mos - so



to re sul mio ca po av veu  
 lying, on my head heavns bolt dart

ta il suo strale pu ni tor sul mio ca po av  
 ed, In the dust my fate I wait, On my head heavns bolt

*f*

veu ta il suo strale pu ni tor av  
 dart ed in the dust my fate I wait, In

*f*

ven ta il stra le pu ni  
 grief I wait, in the dust my fate I



tor av - ven - tail stra -  
wait in grief I wait  
cres

in the dust my fate I wait in  
le pu - ni - tor - si

il suo stra - le pu - ni - tor.  
grief I wait in grief I wait.



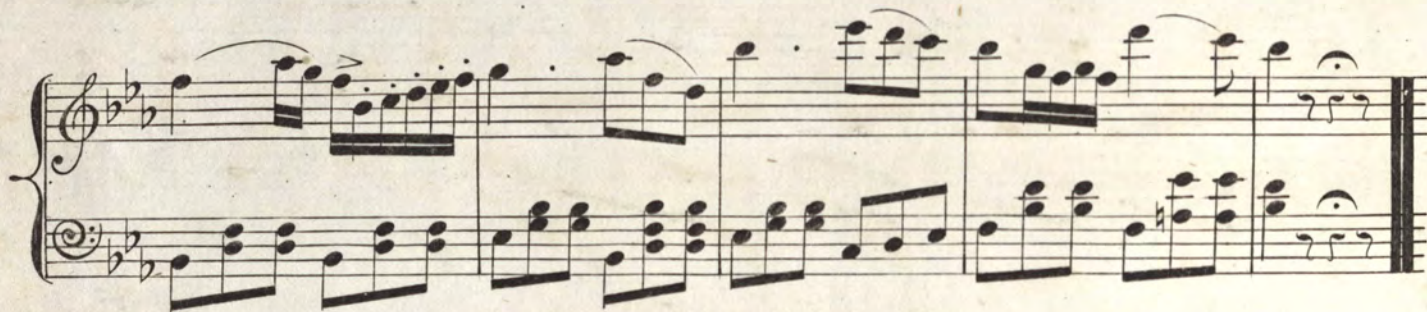
**ALFIN SON TUA**

(OUR LIFE MORE BLEST SHALL BE)

AS SING BY

**SIGNORINA TRUFFI, IN LUCIA DI LAMMERMOOR.**

COMPOSED BY

**DONIZETTI.***Larghetto*



O . . . gnipiacer più gra . . . to

Each tender plea . . . sure beam . . . ing,

*p*

si ogni . . . pia . . . ce . . . re . . . mi fia . . . con . . . te . . . di . . .

Ah! with thee di . . . vi . . . ding, Each ten . . . der plea . . . sure

viso con . . . te . . . con . . . te . . . de Ciel ele

beaming with thee, with thee, While round us

men . . . te del Ciel ele . . . mente un ri . . . so la

teem . . . ing, With hopes and joys a . . . bi . . . ding, Our



vi . . . . . taa noi sa . . . . . ra la vi . . . . . taa

life more blest shall be, Our life more

noi a . . . . . noi sa . . . . . ra del ciel ele . . . . . men . te ele . . . . . men . te un

blest, more blest shall be, With hopes a . . . . . biding, With hopes a

ri . . . . . so la vita a no . . . . . i a noi sa . . . . . ra a

bi . . . . . ding, Our life more blest more blest shall be more

*f*

noi sa . . . . . ra sa . . . . . ra.

blest shall be.



# MOONLIGHT ON THE LAKE, A SERENADE

THE WORDS WRITTEN  
BY

THE MUSIC ARRANGED  
FROM A

THE HON. J. LEANDER STARR, POPULAR FRENCH AIR,

*Respectfully dedicated to*

MRS. WALDBURG BARCLAY.

VOCE

*Allegretto.*

*p dolce*

The first system of music consists of a vocal line (VOCE) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto.' and the dynamics are 'p dolce'. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, and C5.

Brightly the moon shines on Lake Ma . ho .

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with eighth notes D4, E4, F#4, G4, A4, B4, and C5.

*pac,* O'er its wave skims the fairy like skiff;

The third system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with eighth notes D4, E4, F#4, G4, A4, B4, and C5.



Mu - sic is wafting its strain from a - - far, And a youth there

sang with his light Gui - tar, Ah! ma belle list - en! listen list

*rall.* *a tempo* *p*

now, 'Tis thy lover who sings fair maid, Ah! ma belle list - en!

listen list now, 'Tis thy lov - er who sings, who sings fair



maid, Ah! ma belle listen now, Tis thy lover who sings.

The first system of the musical score is in G major (one sharp). It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are: "maid, Ah! ma belle listen now, Tis thy lover who sings."

Ev'ry wave mirrors

The second system continues the musical score. It features a vocal line and piano accompaniment. The piano part has a dynamic marking of *p* (piano). The system concludes with a double bar line. The lyrics for this system are: "Ev'ry wave mirrors".

forth thy bright charms, And the soft gales they whisper of

The third system of the musical score continues with the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern. The lyrics are: "forth thy bright charms, And the soft gales they whisper of".

love, And the wild wood echoes my sighs, As so

The fourth and final system of the musical score on this page. It continues the vocal line and piano accompaniment. The lyrics are: "love, And the wild wood echoes my sighs, As so".



lightly we bound, we bound o'er the lake. Ah! ma belle

rall. a tempo

list . en, list . en list now, 'Tis thy lov . er who sings, who

sings, fair maid, Ah! ma belle listen now, 'Tis thy lov . er who

sings.

*f* *p*



**WEDDING CHORUS,**  
(VER TE D'IMMÉNSEN GUÏBIL.)  
FROM  
**DONIZETTI'S OPERA,**  
OF  
**LUCIA DI LAMMERMOOR.**

*Moderate  
mosso*

The musical score is written for piano and organ. It consists of five systems of music. The first system is marked 'Moderate mosso' and 'f' (forte). The piano part features a melody with triplets and slurs. The organ part provides a harmonic accompaniment. The second system continues the melody and accompaniment, with a 'p' (piano) dynamic marking. The third system features a more active piano melody with many slurs and accents, and a 'f' dynamic marking. The fourth system continues the piano melody with a 'hr' (harmonic) marking. The fifth system concludes with a 'p' dynamic marking and a final chordal texture in the organ part.



Handwritten musical score on page 160, featuring seven systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo marking "Meno mosso." is present at the bottom.



This page of musical notation, numbered 161, contains eight systems of piano music. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic marking. The third system includes a fortissimo piano (*fp*) marking. The fourth system features a crescendo (*cres*) marking. The notation is dense and expressive, with many slurs and ties indicating phrasing. The paper shows signs of age, including some staining and wear.



Handwritten musical score on page 162, featuring seven systems of piano and vocal staves. The music is in G major and 2/4 time. The first system includes a forte (f) dynamic. The third system includes an 8va marking and a fortissimo (ff) dynamic. The seventh system ends with a fortissimo (ff) dynamic and a double bar line. The publisher's name "Birch Eng." is printed at the bottom right.

*Philomena from you know who*